

**46th Annual Meeting**  
**of the**  
**Society for Ethnomusicology**  
**Southern California and Hawai'i Chapter (SEMSCHC)**

**Saturday, February 25th, 2012**

**Loyola Marymount University**  
**Department of Music**  
**One LMU Drive**  
**Los Angeles, CA 90045-2659**

## **PANEL, ROUNDTABLE, AND PAPER ABSTRACTS**

### **PAPER SESSION I**

#### **Session 1A**

#### **Panel Title: Transnational constructions in Asia Pacific: Hawaiian, Sama Dilaut, and Mongolian musics**

##### **Panel Abstract:**

The panel takes a wide view of the term “transnational.” It uses various concepts of nation and their manifestations in three geographically-separated music cultures. It considers the ways in which multiple nations (however defined) affect the practice or the reception of a musical genre. An underlying question for the panel is, “What constitutes a transnational Other?” It considers how aspects of agency are played out between various Selves and various Others. For Hawaiian music, the boundedness of the transnational Other is clear—the Germanic nations of the Netherlands, Germany and Austria. For Sama Dilaut music, the dramatically different valorization of this minority ethnolinguistic group by two contemporary Southeast Asian nation states leads to divergent material and stylistic trajectories. For music of the Inner Mongolia Autonomous Region, competing constructions between nation states has encouraged the development of a localized set of practices negotiated with what might be considered a transnational Self.

#### **Ricardo Trimillos (UH Manoa): Hawaiian music as a Germanic Other**

##### **Abstract:**

During the First International Period for Hawaiian music (1878-1950), Austria, Germany and the Netherlands discovered Hawaiian music through such touring artists as Tandy McKenzie, Tau Moe, and Toots Paka as well as through its mediation via shellac, vinyl and the airwaves. The paper examines two contrasting appropriations of Hawaiian music during the pre-Pacific War period that link it to narratives of “race,” colonization, and genocide. In the first case Hawaiian music in the Netherlands reflects a process of transnationalisation, in which Hawaiian music is produced outside Hawai’i by non-Hawaiians. It examines the racialised bodies of colonized Indonesians as faux authenticity for such groups as The Kilima Hawaiians. The second case considers the 1929 Abraham operetta *Die Blume von Hawaii* (The Flower of Hawaii) as a “safe” vehicle of expression by a Jewish subaltern on the eve of the Holocaust.

### **Bernard Ellorin (UH Manoa): From the Kulintangan to the Electronic Keyboard: Bajau Laut Traditional and Contemporary Music in the Sulu Archipelago and Sabah**

#### **Abstract:**

Divided by two insular Southeast Asian countries, the Bajau Laut are a minority ethnic group living amongst a Christian Filipino and Islamic Malaysian majority. Within these communities, the Bajau Laut conserve traditional and contemporary musical styles that reflect their economic status in both countries. Because of their second-class citizenship throughout the Philippines, Bajau Laut musicians use accessible musical instruments and recyclable materials in order to continue their musical traditions of kulintangan gong-chime and gabbang bamboo xylophone music. As a commodity for the Malaysian Department of Tourism, the Bajau Laut in Semporna, Sabah are funded to continue their gong making traditions while creating fusions with contemporary western musical instruments to entertain domestic and foreign tourists. Therefore, traditional Bajau Laut musical references are found within the process of creating music that is trans-national.

This paper will discuss the evolution of Bajau Laut music in both the Sulu Archipelago and Sabah. Using the synthesizing of Bajau Laut musical instruments and the popularization of the pakiring music genre in both countries as examples, I will explore the differences between Bajau Laut musicians that create music with available resources to Bajau Laut that are externally funded to conserve their traditional and contemporary musics. Problematizing this dichotomy will reflect how a minority group evolves within two different countries under different economic circumstances while maintaining its ethno-linguistic identity.

### **Charlotte D'Evelyn (UH Manoa): Music Between Worlds: Transnational Flows and Local Revivals in Inner Mongolia, China**

#### **Abstract:**

The Inner Mongolia Autonomous Region sits at the northern edge of China along its border with the country of Mongolia. Mongolian culture in this region is inherently transnational, experiencing frequent cultural flows from China, Mongolia and around the globe. Inner Mongolians have struggled to reconcile their complex position at these intersections – as marginalized minority “others” under the Chinese state and as so-called “assimilated” or “unauthentic” Mongols under the critical gaze of their neighbors in Mongolia. While Inner Mongolian musicians have frequently looked to the country of Mongolia in determining standards for “authenticity,” they are now finding their own voices, turning to local musical forms and their own creativity as sources of inspiration. In this paper, I examine two musical arenas in which musicians negotiate the transnational and the local – (1) solo music of the morin khuur horse-head fiddle and (2) ensemble music featuring folksong arrangements, khoonii throat singing, and instrumental accompaniment. As they attempt to legitimize themselves as “authentically Mongol,” musicians have frequently modeled and appropriated the musical practices of these two forms from Mongolia. I argue that musicians, though frequently pandering to Mongolian standards, have more recently stepped back to appreciate and embrace unique local traditions and standards of legitimacy within their own borders. I use ethnographic data and specific musical examples to reveal how morin khuur and ensemble musicians in Inner Mongolia have initiated a fierce revival of local musical practices and, moreover, a swell in pride in their identity as Inner Mongolians.

**SESSION 1B: Roundtable: For Better Ethnomusicology and a Better World, Archive It!  
Anthony Seeger, Maureen Russell, and Aaron Bittel (UCLA), organizers**

Roundtable abstract:

Whether you are endeavoring to pursue your own research, to improve the field of ethnomusicology, and/or to benefit the lives of future scholars and musicians, you should learn more about audiovisual archives, how they work, and how they can help you to accomplish your aims. This panel brings together archivists, students who have used archives in various ways, and professors who have deposited collections in them to describe how their activities benefitted their research and the communities they have worked with, and provided material that has shaped or supplemented their ethnographic projects. Organized by the UCLA Ethnomusicology Archive, which is celebrating the 50th anniversary of its establishment in 1961, the panel/roundtable has three parts, each of 30 minutes.

*Part I. 30 minutes. Audiovisual Archives and the history, present, and future of Ethnomusicology.* Aaron Bittel and Anthony Seeger will give 8-minute presentations on the topic and lead a discussion of the relevance of archival collections in the digital age. We anticipate the additional participation of a senior ethnomusicologist who participated in establishing an ethnomusicology archive at his institution. There will be an 8-10 minute discussion at the end of this part of the panel.

*Part II. 30 minutes. Students and archives* – presentation by graduate students who have used or worked in audiovisual archives. Three current or former graduate students who have worked on projects in the UCLA Ethnomusicology Archive will describe what they did and the impact it had on their work and careers—Kevin Miller (PhD 2008; MIS 2009), Eleanor Lipat-Chesler (ABD) and Eric Schmidt (first year in MA program). There will be 10-minutes for discussion at the end of this part of the panel.

*Part III. 30 minutes. Planning your preliminary research, fieldwork methods for archival usefulness, and post-fieldwork collection building.* Maureen Russell (UCLA Ethnomusicology Archive) will present some basic information on how to access archival information and how to make your collections archivable. UCLA Professors Helen Rees and Jacqueline DjeDje will describe archiving fieldwork and post-fieldwork collection building for an archive. Aaron Bittel and Maureen Russell will outline how archives acquire and process materials, and how they are made available over the long term through digital archive resources. There will be 8-10-minutes at the end of this section of the panel for discussion as well as concluding comments by audience and participants.

## **PAPER SESSION II**

### **Session 2A: Alternate Cosmopolitanisms**

#### **Chris Aplin (Independent Researcher): War Dance: Militarism and Meaning in 19th Century Apachean Song**

**Abstract:**

Popular culture, scholars, and indigenous peoples too often link the words “Apache,” “Geronimo,” and “violence” as synonymous. Yet, war was not central to late-nineteenth century Apaches since they did not maintain the elaborate warrior societies of Central Plains practice. War nonetheless found the “Chiricahua” Apaches at the crossroads of two clashing nations, the United States and Mexico, and the numerous indigenous populations of Mexico’s northwest territories. Transfer of Apache lands to American control after the Mexican-American war resulted in the bureaucratic consolidation of distinct Chiricahua communities as refugees upon an alien reservation. This presentation describes Apachean martial practices by drawing upon documentation of War Dances that punctuated military action during the so-called “Loco Outbreak.” It then explores one Warm Springs Apache’s mid-twentieth century reminiscences of these events. Understandings of “tribe” often obscure the complexity of internal Apachean affairs. But, memories of violence and music lead to a better understanding of the political factions within the “Chiricahua” peoples during the Apache Wars. It will be seen that the icon of Apache identity, Geronimo, represents only one facet of Chiricahua political thought. By focusing in contrast on the Warm Springs people of Chief Loco, we can imagine the Chiricahua and broader Apache people in their true plurality. Through recognition of the hybridity, the cosmopolitan betwixt-and-betweenness of indigenous North Americans in war and worldview, we lay to rest the warriors of the past and properly replace them with the philosophical, musical, and artistic cosmopolitans they have always been.

#### **Jason Busniewski (UCSB): Music, Mimesis, and the Crisis of Colonialism in British India**

**Abstract:**

The experience of British colonialism in India represents a moment of crisis for both the colonized and the colonizer in which identities on both sides are performed, questioned, challenged, and reconstructed in relation to a new-found Other. This paper interrogates these processes through the lens of the mimetic production and consumption of music. I examine several case studies of the cross-cultural flows of musical material: first, the adoption of European instruments such as the violin and the Scottish highland bagpipes by Indian rulers and their court musicians, for whom these instruments became symbols of cultural and political modernity. And, secondly, I explore instances of South Asian melodies being absorbed into the repertoire of British military bands and British popular music, such as the example of a Pashtun song from Afghanistan that was sung by late nineteenth-century British soldiers with pidgin Hindi/Urdu lyrics and remains in the repertoire of Scottish bagpiping in the present day. Such incidents invite us to ask questions: What psychological and political needs do these examples of musical mimesis fulfill? What sort of power do they confer upon musicians and listeners to respond to, cope with, and make sense of the colonial encounter with Otherness? I suggest that musical mimesis offers the colonized an opportunity to claim an equal cultural footing with those by whom they are militarily dominated and the colonizer an arena to both engage the colonized for diplomatic purposes and to explore the cosmopolitan identities thrust upon them by the possession of empire.

### **Erica Jones (UCR): Lagaan: Music, Tradition, and Modernity**

Abstract:

Throughout this paper I will examine the songs of the movie *Lagaan* to explore the impact music has on Indian concepts of self and cultural identity. *Lagaan* uses its music to promote a cultural image of India's perseverance and accomplishments over colonialism and the West. Simultaneously it depicts the maintenance of Indian tradition and culture. I will compare and contrast two songs from the film, "Chale Chalo" and "O Rey Chori." The symbiotic relationship between modernity and tradition is seen through the song "Chale Chalo," which emphasizes India's potential and the struggle for acceptance within the West. It also portrays a continued respect for Indian tradition and culture. Lyrically the song shows the strength, power, and potential of India complimented with ideas of maintaining religious and social traditions despite modernity and change. The music consequently plays with the boundaries and transitions between the West and the East both musically and visually. In the song, "O Rey Chori," the disjunction between the West and the East is more apparent. This song depicts the struggle between tradition and modernity through the love triangle between Bhuvan, Gauri, and Elizabeth. Simultaneously, it explores the role and portrayal of western actors/actresses in Bollywood film through singing, costumes, and language, plus the maintenance of Indian identity and values despite colonialism. Overall, *Lagaan*, and its music, mark a distinct Indian identity while simultaneously signifying Indian middle class achievement, pride in Indian culture, and India's potential as a global and modern world power.

### **SESSION 2B: Activism**

#### **Rebecca Dirksen (UCLA): Zafè Fatra (The Affair of Trash): Haitian Musicians on Speaking Up and Acting Out to Clear Haiti's Streets of Rubbish**

Abstract:

Two of the most prominent explanations for Haiti's so-called failure as a nation revolve around the weakness of its government and of its infrastructure. When the everyday living situation reaches the limits of what is tolerable, some (extra)ordinary citizens step in to provide basic services for their neighbors in the absence of State or private sector support. One of the most visible challenges that communities battle is solid waste management. Notably, the mounting trash problem has sparked one of the most unique responses to inadequate infrastructure: it has given rise to a distinct and growing musical discourse on *fatra* (garbage). Several groups of young musicians routinely use their music to voice concerns about environmental degradation and inappropriate dumping practices, but these musicians' engagement with trash does not end with their lyrics. Certain artists are physically trying to combat the problem and to empower their local communities toward concrete action. This paper will introduce this rising trend by showcasing two such projects led by musicians. The first is *Pwoje Anviwonman* (Project Environment) by the hip-hop group *Wucamp*, whose members have released eco-conscious music singles while simultaneously organizing a twice-daily trash collection in their neighborhood. The second is an educational documentary called "*Zafè Fatra*" (The Affair of Trash), an ongoing collaboration between a collective of musicians, a Haitian filmmaker and the researcher. Based on extensive ethnographic fieldwork in Port-au-Prince, the presentation will be supported by video excerpts and will incorporate a discussion of the engaged research process underlying production of the documentary.

**Ala Lechusza Aquall (Palomar College): Talking with the Elders, Speaking for Ourselves: Native Hip Hop in the era of Self-Determination**

Abstract:

Following the Red Power movement (1970s) Native People have entered into the political era of Self-Determination. Scholars of Hip Hop culture point to the origins of this cultural/artistic form around this same time frame (c. 1970s). Hip Hop itself as an art form has rapidly gained prominent ground within many Native American communities throughout North America/Canada. Current Native youth not only engage but also digest multiple non-Native representations in order to cast their own narratives regarding social-political issues that resonate throughout their cultural environments. Therefore, Hip Hop for contemporary Native youth does not simply reflect a position of resistance, but functions as a complex culturally expressive and multi-generational dialectic active in the era of Self-Determination.

My presentation will examine how Hip Hop is used as agency for social-political justice by contemporary Native People. I will analyze the two Native Hip Hop groups Funkdoobiest and Tru Rez Crew focusing the discussion upon their respective works, “Dedicated” and “I’m a Lucky One.” The trajectory of this analysis seeks to realize how, through the cultural agent of Hip Hop, contemporary Native People realize and construct a complex form of Native identity in the current era of Self-Determination (c. 1969 – present).

**Nerfita Primadewi (UCR): Songs of the rise and fall of The New Order in Indonesia**

Abstract:

My presentation examines two songs associated with the rise and fall of Indonesia’s New Order regime. The New Order regime, under Suharto, seized power in 1966 after - allegedly - the Indonesian Communist Party (PKI) attempted treason. The political turmoil that followed, led to the massacre and imprisonment of hundreds of thousands of people, allegedly communist. In 1984 the Indonesian National Film Board released a docudrama (documentary-drama) film titled *The Treason of the September 30th Movement and the Indonesian Communist Party* with *Genjer-Genjer* as the sound track for a scene depicting the torture of Indonesia’s army generals by PKI members. *Genjer-Genjer*, originally a folk song, signifies PKI immorality according to the New Order regime. *Darah Juang*, on the other hand, became the anthem of the reformation movement protesting the New Order regime. *Darah Juang* was composed in 1992 to represent students longing for change. Protesting against government policy in the New Order era was always accused of being PKI’s attempt to return to Indonesia. Therefore, there was hesitancy among student activists to sing *Darah Juang* until New Order’s final days in 1998. *Genjer-Genjer* and *Darah Juang* are songs allegorically symbolizing political events. Although they belong to two different historical moments separated by time, they are linked by efforts to shape memory through music. In this paper I will explore the ways in which each song conveys political expression through its history and the political movements associated with it.

## PAPER SESSION III

### Session 3A: Identities: Nations and Icons

#### **Ben Fairfield (UH Manoa): I am Tehnaku: the Reification and Textuality of Suwichan's Karen Harp**

Abstract:

Even as they take varying approaches, Scholars of nationalism such as Benedict Anderson, Prasenjit Duara, Anthony Reid, and Thomas Gellner all point to a standardized print media as an indispensable tool for creating communities and binding groups. Thomas Hylland Eriksen argues that the process of “ethnogenesis” involves reification of cultural icons in print media, which enables groups to reflexively analyze their culture, turning it into a concrete tool for directing, foregrounding, and politicizing ethnicity. Taking Eriksen’s iconic reification framework, this paper examines Karen musician “Chi” Suwichan Phatthanaphraiwan’s 2010 book about the Karen tehnaku harp, Rao Khue Tehnaku (“I am Tehnaku”), as a primary source that shows this process of recontextualizing the tehnaku as a modern, reified icon of Karen indigenous identity. I argue that Chi presents to the world an image of a cosmopolitan Karen in order to stay grounded in indigenous tradition and identity while showcasing his people’s modernity and worthiness of a place on the world stage. Or, to use the framing of Thomas Turino, Chi’s work selectively blends the best of the “indigenous old” with the best of the “modern new” in a semantic, literary process that indexes both the local Karen village and the larger ethnic community.

#### **Kenneth S. Habib (Cal Poly, SLO): The Lebanese Superstar Singer, Fairouz: A Genre Unto Herself**

Abstract:

Spanning six decades, the Lebanese superstar singer Fairouz has been the focus of a music cultural phenomenon that has centered in Lebanon, reverberated throughout the Levant, penetrated all corners of Arab society, and resounded in the diaspora as well. Her strong connection with multiform audiences has tied to her intimate relationship with the Rahbani family of composer-poets with whom she has collaborated on a nearly exclusive basis. With a synergy giving rise to an enormous artistic output of over one hundred albums, the Fairouz-Rahbani team has conceived and executed the artistic process from creation of music and lyrics to staging, performance, and record production. In the process, Fairouz—the face of the phenomenon—up front and center stage—has become a multifaceted icon in whose name the musical product has been consumed and symbolically regenerated by her audiences. In this paper I employ ethnographic research conducted in the United States, Lebanon, and other Arab countries to examine these iconicities in the contexts of the audiences with whom they have resonated. I investigate the interconnected and sometimes dialectical relationships between the superstar and audience, the industry and consumer, and the local and transnational to illuminate the ways that diverse fans have found their identity in that of Fairouz. Drawing on interviews conducted with music industry personnel who are closely associated with the Fairouz phenomenon, I elucidate how Fairouz’s prodigious record output and attendant impact on music and culture have led to the celebrity artist becoming a genre unto herself.



### **David Harnish (USD): Hybridity in Balinese Music: The Agency and Performance Style of Guitarist I Wayan Balawan**

#### **Abstract:**

This presentation explores the agency, lifestory, technique, and hybrid music of the well-known Balinese jazz guitarist, I Wayan Balawan. Unlike many other popular artists in Bali, Balawan grew up in the arts village of Batuan and played gamelan as a youth before turning to guitar self-study. As globally circulating forms entered Bali, he was attracted to and appropriated metal music. He was then drawn to jazz and enjoyed an opportunity for jazz study at the Australia Institute of Music in Sydney. This background inspired him to develop an intense guitar style influenced by such players as Stanley Jordan, Eddie Van Halen, and John McLaughlin, and to compose hybrid works unifying his worlds of experience and utilizing jazz and metal elements informed by Balinese aesthetics and instruments.

Bali has changed dramatically in the 21st century. Balinese society has further internationalized, negotiated its minority status in Islamizing Indonesia, and developed a reactionary Balinese nationalism. As a result of these changes, new formations of hybridity in art forms, political ideology, spirituality, and overall lifestyle have developed. Balawan's music, which fuses local with global, offers cultural elite audiences a contemporary Balineseness, a national awareness, and an internationalism situating Bali as center of production.

### **Session 3B: Identities: Constructing**

#### **Victoria Dalzell (UCR): "Our God is Not a Foreign God": Reviving and Continuing Ethnic Music Practices within Christian Churches in Nepal**

#### **Abstract:**

Based on recent fieldwork (September 2010 – May 2011), I examine how Nepali Christians demonstrate their commitment to ethnic identities by reviving and continuing local music practices within their churches. Throughout Nepal's 250-year history of state formation, national identity centered on assimilation to high-caste Hindu norms, despite the country's linguistic, cultural, and religious diversity. Ethnic consciousness fomented for almost a century before the 1990 constitution allowed explicit ethnic expression. Today, ethnicity shapes domains from religion to politics in Nepal, including Christianity. Nepal has seen a rise of ethnic Christian churches, leading to Bible translation projects in local languages and song composition for worship and evangelism using ethnically identifiable instruments and musical styles. Christians find that integrating such cultural markers as language and music are the most effective ways for them to practice their beliefs. But because religion is central to ethnic agendas, in which indigenous religious beliefs are asserted, Christianity is seen just as much a threat to ethnic identity as hegemonic high-caste Hindu norms. By visibly using cultural markers like language, music and instruments, Christians locate themselves within respective ethnic movements. I bring to bear current academic discussions concerning religion and ethnic consciousness within Nepal to discuss activities within the churches of the Tharu and Lhomi ethnic minorities. Within Nepal ethnicity is a capsule containing specific linguistic, cultural and religious entities. I show that Nepali Christians challenge this definition of ethnicity on the religious front using linguistic and cultural elements.

**Lauren Poluha (UCLA): L'Esprit d'Afrique: Expanding Notions of African Diasporic Identity & Spirituality**

Abstract:

This paper will discuss L'Esprit d'Afrique (LEDA), a Los Angeles-based, pan-African performing arts group. The twelve diverse members of LEDA perform music and dance from around the African diaspora, infusing various musical traditions with their own style and innovations. Whether or not they are of African descent, members of LEDA are continually striving to embody what they refer to as the "Spirit of Africa": a concept of identity that is open and always evolving, a musical identity grounded in pan-African art forms, and an acknowledgement of personal, cultural, and musical roots. The "Spirit of Africa" involves community, sharing, and growth, as well as connection with deep, longstanding diasporic cultural traditions. Because of their diverse backgrounds, inspiration from many African diasporic traditions, and infusion of these genres with their own personality, the musicians of L'Esprit d'Afrique are one example of a community of artists who are working toward an expansion of the "African Diaspora" as it is traditionally defined.

This presentation explores the possibility of inclusion in an African diasporic community that is based on culture and ideology (music, art, and religion) rather than (or in addition to) ethnicity or race—a type of community that I refer to as a "cultural African diaspora". Thus, I will outline the major characteristics of Black Atlantic Religions, discuss the African diaspora as a source of individual and group identity, the fractured perceptions of diaspora that exist today, and illustrate the existence of "cultural African diasporas" in Los Angeles and elsewhere.

**Isra Yaghoubi (U of Arizona): Loss and Regeneration in Post-Migratory Musical Expressions: A Study of Two Iranians in Tucson**

Abstract:

The political upheavals and regime change of the 1979 revolution in Iran and the subsequent establishment of the Islamic Republic of Iran (IRI) resulted in the mass migration of many Iranians, for whom many a key destination has been the U.S.. Yet studies of Iranian immigrants in the U.S. have not been sufficiently qualitative and fail to significantly address their involvement in the particularly aesthetic, musical elements of their Iranian identity. What ethnomusicological literature exists about Persian music has been situated in Iran, or that music of immigrant Persian-Jews in Israel, and has not addressed such immigrant music practice in the U.S., despite their presence here for the past three decades (Beeman 2010, Nettl 2010, ed. Sarshar 2002, Al Faruqi 1985, Loeb 1972). This is striking, given that traditional Persian music is considered a hallmark and heritage of Persian culture.

This preliminary research presents an ethnomusicological investigation of the activities, roles and meanings in the production of two forms of traditional Persian music by two Iranian immigrants in Tucson, AZ. The first, a male, young first generation immigrant, Baha'i, engages with classical Persian musical production as well as flamenco guitar playing. The second, a female, older first generation immigrant took part in the musical productions of a mystical order. This project notes trends in existing literature vis a vis musical practice in Iran, while evidencing notable changes in musical practice over the change of place and time, revealing the meanings and adaptive strategies in identity and musical practice for immigrants. As well, this work begins to address gaps in the historical, anthropological, ethnomusicological, and hermeneutic representations of Iranian immigrants in scholarly literature.

**Session 3C: Student Concerns Roundtable: The Role of Performance in Ethnomusicology  
Organizers: Jason Busniewski (UCSB) and Kathryn Alexander (UCR)**

Abstract:

For ethnomusicologists, performance serves as a key arena for participant observation, one that we use both to learn and to teach others. Many of us perform the musics we have studied for audiences who may or may not be knowledgeable about the music we present. In addition, many (if not most) of us are or will be tasked with teaching these musics in university performing ensembles, frequently to students outside of the cultural worlds from which we learned them. This roundtable discussion addresses the role of ethnomusicologists as performers and, in the act of performance, as potential cultural activists. It brings together students and faculty specializing in different types of musics to ask a number of questions: Why do we perform? What message do we send to the audience through performance? Do we have an interest or even a duty to promote the musics we study? How do we shape the perceptions of students and community members through our performance? These very questions, however, are also problematic. Our performance of the musics we study occurs within systems of complex and often unequal power relationships. This roundtable also explores issues of cultural ownership and representation that arise when academics from outside a given musical tradition become important actors in representing that tradition to wider audiences, especially when the given music belongs to subalterns in national and global social orders. In doing so, this roundtable aims to create space for discussion of the opportunities and responsibilities we face as students, teachers, and performers of diverse musical cultures.